

The Musical World.

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SATURDAY, MAY 11, 1878.

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CRYSTAL PALACE.—SATURDAY CONCERT. This DAY, May 11, at Three o'clock. The programme will include: Overture, *Le Nozze di Figaro* (Mozart); Concerto for Violin and Orchestra (Mendelssohn), by special request; the Choral Symphony (Beethoven). Vocalists—Mdlle Thekla Friedländer, Mdlle Redeker; Mr Shakespeare, Mr Santley. The Crystal Palace Choir. Solo Violin—Señor Sarasate. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

NEW PHILHARMONIC CONCERTS, ST JAMES'S HALL. Conductors—Dr WYLDE and Mr GANZ. The Second GRAND ORCHESTRAL CONCERT will take place on SATURDAY Afternoon next, May 18, at Three o'clock. Programme: Overture, *Lenora*, No. 3 (Beethoven); Aria, "Infeile" (Mendelssohn); Orchestral piece, "Waldwehen," from *Siegfried* (Wagner); Concerto in G minor, for pianoforte (Mendelssohn); Aria from *Der Landfriede* (Brill); Symphony in D major, No. 2 (Beethoven); Concerto for Violin, No. 1 (Max Bruch); Songs, "Liebesbotschaft" and "Wein ich ein Vöglein war"; Festmarsch, Op. 139 (Raff). Vocalist—Mdlle Thekla Friedländer. Solo Pianoforte—Mdlle Janotha. Solo Violin—Mons. Marsick. Sofa Stalls, 1s. 6d.; Area Stalls, 8s.; Balcony Stalls (front row), 7s.; Balcony, 3s.; Area and Gallery, 1s. To be obtained at Austin's; Mitchell's; Ollivier's; Hays'; Lucas, Weber & Co.'s; Lamborn Cook's; Keith & Prowse; and Chappell & Co.'s.

MDLLE JANOTHA will make her First Appearance at the Second New Philharmonic Concert on Saturday next, May 18, and play MENDELSSOHN'S PIANOFORTE CONCERTO in G minor, and Mons. MARSICK will play MAX BRUCH'S FIRST VIOLIN CONCERTO.

Under the immediate patronage of her Grace the Duchess of WELLINGTON.

MR OBERTHÜR'S MORNING CONCERT, MONDAY, May 20, at ST JAMES'S HALL, to commence at Half-past Two o'clock precisely. Vocalists—Mdlle Victoria Bunsen, Mdlle Cellini, Mdlle Cora Hooch, Mdlle Bertha Kayser; Mr Faulkner Leigh, Mr Isidore de Lara, and Mr Hayes. Piano—Fraulein Lilly Oswald; Violin—Herr Jos. Ludwig; Violoncello—Mona Albert; Organ—Mr W. S. Hoyte; Harps—Miss Marion Beard and Mr Oberthür. Conductors—Mr W. GANZ, Herr Th. FRANTZEN, and Mr G. F. GEAR. Sofa Stalls (numbered), 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s. To be had of the principal Musicians; Mr Austin's Ticket Office; or of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

MR OBERTHÜR'S GRAND TRIO ORIGINAL, for Violin, Violoncello, and Harp, in F minor, will be performed by Herr JOS. LUDWIG, Mons. ALBERT, and the AUTHOR, at his Morning Concert, at St James's Hall, Monday, May 20.

HANDEL'S celebrated "LARGO," for Violin Solo, Violoncello, Harp, and Organ, will be performed by Herr JOS. LUDWIG, Mons. ALBERT, Miss MARION BEARD, Mr OBERTHÜR, and Mr HOYTE, at Mr Oberthür's Morning Concert, at St James's Hall, Monday, May 20. The above composition has recently been performed with immense success at the Musiken's Concerts in Vienna, and the Concerts of the Conservatory of Music in Prague.

MR GEORGE GEAR'S CONCERT, ST GEORGE'S HALL, TUESDAY next, May 14, at Three o'clock. Mdlle Patey, Miss Leonora Brahams; Mr E. Lloyd, Violin—Herr Wiener; Violoncello—M. Albert; Harp—Herr Oberthür; Pianoforte—Mr George Gear. Tickets, 10s. 6d., 7s., 5s., 3s.; may be obtained at St George's Hall, and of Mr G. GEAR, 66, Seymour Street, Portman Square, W.

MR GEORGE GEAR'S STRING QUARTET in G minor will be performed by MM. WIENER, PARKER, CHANNELL, and ALBERT, for the first time in public, at the Composer's Concert, May 14.

MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL, WILLIS'S ROOMS (the large room), WEDNESDAY, May 29, at Three o'clock. Vocalists—Miss Robertson and Miss Helen Meason. Pianoforte—Mr Sydney Smith (assisted by a Pupil). Accompanists—Mr G. Ganz and Signor Randegger.

MR AMBROSE AUSTIN'S ANNUAL CONCERT, WEDNESDAY next, May 15, at ST JAMES'S HALL, at Eight o'clock. Mdlle MINNIE HAUK, Miss Robertson, Mdlle Trenelli, Mdlle Antoinette Sterling; Mdlle Patey; Mr Sims Beeves, Mr Edward Lloyd, Herr Henschel, Mr Maybrick; Pianoforte—Mdlle J. Clippingsdale. Conductors—Mr SIDNEY NAYLOR and Mr RANDEGGER. Sofa Stalls, 10s. 6d.; Stalls, 6s.; Balcony, 3s.; Areas, 2s. Admission, One Shilling. Tickets at Austin's Office, St James's Hall; and all Music Publishers,

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdlle Albani.

THIS EVENING (SATURDAY), May 11, will be performed BELLINI'S Opera, "I PURITANI." Elvira, Mdlle Albani; Enrichetta, Mdlle Ghiotto; Ricardo, Signor Graziani; Giorgio, Signor Ordinas; Walton, Signor Ragner; Bruno, Signor File; and Arturo, Signor Gayarre. Conductor—Signor VIANESI.

Next Week there will be Five Performances.—Second Appearance this Season of Mdlme Adelina Patti. On MONDAY next, May 13, MEYERBEER'S Opera, "DINORAH." Dinorah, Mdlme Adelina Patti. Conductor—Signor VIANESI.

Mdlle Albani.

On TUESDAY next, May 14, VERDI'S Opera, "RIGOLETTO." Gilda, Mdlle ALBANI. Conductor—Signor BEVIGNANI.

Third Appearance this Season of Mdlme Adelina Patti.—First Appearance this Season of Signor Nicolini.

On THURSDAY next, May 16 (in lieu of the subscription for Saturday, July 27), VERDI'S Opera, "LA TRAVIATA." Violetta, Mdlme ADELINA PATTI. Conductor—Signor VIANESI.

Mdlle Albani.

On FRIDAY, May 17 (second time this season) WAGNER'S celebrated Opera, "TANNHAUSER." Elizabeth, Mdlle Albani. Conductor—Signor VIANESI. Doors open at Eight o'clock; the Opera commences at Half-past. The Box Office, under the Portico of the Theatre, is open from Ten till Five.

MR CHARLES LUNN (Author of "The Philosophy of Voice") will deliver a LECTURE (Illustrated), in the ROYAL ACADEMY CONCERT ROOM, on FRIDAY Evening, May 17, at Eight o'clock, on "Vocal Expression as taught by Modern Science." Admission, 3s., 2s., and 1s. Stanley Lucas, Weber & Co., New Bond Street, W.

MOZART AND BEETHOVEN SOCIETY. President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERTH. Seventh Season, 1878. The next CONCERT will take place at the LANGHAM HALL, on WEDNESDAY Evening, May 22 (Mozart and Beethoven's Vocal and Instrumental Compositions forming the first part of the programme). Members of the Schubert Society are admitted free.

GLASGOW CITY HALL SATURDAY EVENING CONCERTS. The TWENTY-FIFTH SEASON commences in SEPTEMBER. Mr ABLIN, the Secretary, has arrived in London and may be communicated with at M'Ewen's Hotel, 14, Salisbury Square, Fleet Street, until May 16.

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THE Friends of this well-known and much esteemed Violoncellist will regret to learn that he is now lying upon a bed of sickness, and in urgent need of pecuniary assistance. An unblemished career of more than fifty years in his adopted country should not be allowed to close in poverty, which in his case has been unavoidable, and brought about neither by indolence nor imprudence. Subscriptions received by:

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REMOVAL.

SIGNOR FOLI begs to announce his removal to 88, Piccadilly, W.

"THE MESSAGE."

MR. VERNON RIGBY will sing BLUMENTHAL's Song, "THE MESSAGE," at Myddleton Hall, May 16; Dublin, 20th; Cork, 21st; Waterford, 22nd; and Town Hall, Birmingham, 28th.

MR. W. DORRELL begs to inform his friends and pupils that he will return to London for the Season on Wednesday next, May 15. Hurstpierpoint, Sussex.

"ALICE, WHERE ART THOU?"

MR. SYDNEY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at the Royal Aquarium, Westminster, May 7, 8th, 10th, and 23rd; and at Richmond, May 29.

"A MESSAGE FROM MY LADY FAIR."

MR. WELBYE-WALLACE will sing "A MESSAGE FROM MY LADY FAIR" (IGNACE GIBSONE) and "A SUMMER NIGHT'S SERENADE" (H. STANISLAUS), at Ramsgate (Morning and Evening), May 11th; Canterbury, 13th; Folkestone, 14th; Dover, 15th; Croydon, 16th; Langham Hall, 23rd; and St James's Hall, 30th.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his very popular Ballad, "MY SWEETHEART WHEN A BOY," at Myddleton Hall, Islington, May 16.

"SABRINA."

MR. MICHAEL WATSON will play his popular Valse de Concert, "SABRINA," at Myddleton Hall, May 23.

"MY SWEETHEART WHEN A BOY."

MR. J. H. PEARSON will sing WILFORD MORGAN's popular Ballad, "MY SWEETHEART WHEN A BOY," at Brighton, this day, May 11.

CULTIVATION OF THE VOICE.—MR. T. THORPE PEDE, late Professor of Singing at the Royal Academy of Music, and for several years Assistant Professor with, and successor by certificate to, the celebrated Maestro Crivelli, receives a limited number of Pupils for Italian and English Singing for the stage, concert-room, or oratorio. Amongst his many late and present pupils are Mesdames Alice Barth, Wensly, Ernst, Berresford, Enriquez, and Cave-Ashton. Messrs J. W. Turner and Dudley Thomas, &c., also derive much benefit from Mr. THORPE PEDE's instructions during their engagement with him.

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VERDI: Anthem, "BOW THINE EAR, O LORD," S. C. T. & B.; as sung at Paul's Cathedral; arranged by J. R. MURRAY from Verdi's *Requiem*.

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NEW SONGS, ITALIAN AND ENGLISH, by Braga, Brancio, Campagna, Fiori, Guerrini, Lebedau, Marchetti, Mazzoni, Oberthür, Piniuti, Randegger, Rotoli, Tartaglione, Tosini, Vaschetti, Zuccardi, &c.

LAMPERTI'S INSTRUCTIONS AND DIRECTIONS ON THE TRILLO (Vocal Shake). Dedicated to Mdlle Emma Albani. Post free for 4s.

THE PIANIST LIBRARY ("BIBLIOTECA DEL PIANISTA.") From the *Illustrated London News*, April 27, 1878:

"The latest issues of this remarkably cheap serial consist of Parts 2, 3, and 4, of the works of Muzio Clementi, the father of the modern art of pianoforte-playing. The numbers not referred to comprise a large portion of the celebrated "Gradus ad Parnassum," a collection of exercises which (with Cramer's Studies) will always form an essential basis of pianoforte teaching. The publications now referred to, which are issued at the almost nominal price of eighteenpence each, possess a special value on account of the careful editing of Signor Carlo Andreoli, the eminent pianist, who has augmented the directions for the fingering and has supplied some useful notes and comments, with directions as to the mode of performance. The great music publishers of Milan, with their branch establishments of Naples, Rome, Florence, and London, seem determined to keep pace with the times in cheapness of price, while also not losing sight of the higher merits of good editing and printing."

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MISS PURDY has returned to Town. She is at liberty to accept ENGAGEMENTS for Oratorios and public and private Concerts, 35, Victoria Road, Kensington, W.

MRS OSGOOD, who is engaged to sing at the forthcoming Festival at Cincinnati, U.S.A., will return to England early in September next. All applications respecting ENGAGEMENTS to be addressed Mr. N. VERT, 52, New Bond Street, W.

MR. FREDERIC WOOD (Primo Tenore), late of the Wilhelm Concert Tour. Opera, Concert, or Oratorio. Address, care of MESSRS HODGE & ESSEX, 6 and 7, Argyl Street, Regent Street, W.

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The Theatre:

A WEEKLY NEWSPAPER AND REVIEW.

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REYLOFF'S LATEST COMPOSITIONS.—Gavotte in F; Sultan de Zanzibar March; Bourrée; Sarabande and Tarantelle; and Minuetto in B flat, are published at

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ROYAL ITALIAN OPERA.

The return of Mdlle Albani was the chief operatic incident of last week. She has already appeared in two characters—Lucia and Margherita—by which, through legitimate means, she has earned unanimous acceptance. The fate-struck heroine of Donizetti's opera, which, though originally produced at Naples as far back as 1835, preserves its vogue wherever the Italian lyric drama is a favoured entertainment, was the second part assumed by the gifted lady, when, in the summer of 1872, Mr Gye introduced her to his subscribers—her first part, as in the instance of so many youthful aspirants, having been *Amina*. The steady progress achieved by Mdlle Albani since the sympathetic tones of her pure soprano first charmed all ears attuned to music has been sufficiently dwelt upon. On the night of her *début*, not only as a vocalist of high promise, but as an actress of sentiment and intelligence, she created an impression strong enough to entitle her at once to rank among the attractions of the season; and year after year she has advanced with sure steps towards the distinguished position now by common consent awarded her. She gave unquestionable promise at the beginning, and has fulfilled that promise to the letter. Her successes abroad—notably with the exacting Parisians, who, unmindful of Jenny Lind, Alboni, Bosio, Adelina Patti, &c., believe that Paris alone can confer enduring fame—have rivalled her successes in London. Amateurs, moreover, need scarcely be reminded that of recent years she has made the study of sacred music a special pursuit, with what result may be best understood by those who have heard her in *The Messiah*, *The Creation*, *Elijah*, &c., and, as at the Leeds Festival last autumn, in Professor Macfarren's oratorio, *Joseph*. This brief digression may be permitted in speaking of a professed operatic singer, whose talent, as the enthusiasts about Richard Wagner's operas will not be chary in admitting, is at the same time so versatile. That Mdlle Albani was received with every mark of satisfaction by the brilliant audience assembled to greet her on the occasion of her re-appearance will be taken for granted. The familiar prelude to the scene in the park, in which the harp *obbligato* is conspicuous, at once arrested attention, the delivery of the cavatina, "Regnava nel silenzio," with its sequel, "Quando rapita," showing that the admired *prima donna* was in full possession of her exceptional means. The parting duet with Edgardo, at the end of the first act, afforded further proof of this; and the audience were thus prepared for the adequate interpretation of all that followed. It has been truly said that in the exhibition of genuine "womanly tenderness" Mdlle Albani's Lucia claims a place apart from other dramatic impersonations of the kind; and this was once more demonstrated in the interview with Enrico, when Lucia's remorseless brother shows his sister the forged letter, as proof of the faithlessness of Edgardo. In the climax of this, as well as in that of the signing of the fatal contract, which, binding Lucia to Arturo, separates her for ever from the lover of her choice, Mdlle. Albani simulates despair with no less power than she can simulate timid resignation. In the concerted piece, "Chi mi frema," immediately following the sudden apparition of Edgardo, and preceding the malediction which brings the suffering Lucia prostrate at her indignant lover's feet, her singing was all that could be wished, and her demeanour under the unmerited infliction as eloquent as it was touching. So it went on to the end of this most forcible and animated of Donizetti's *finales*. "Chi mi frema" was (as usual) repeated, and at the fall of the curtain the singers were twice summoned before the foot-lights. The crowning effect of the evening was precisely where it was to be looked for—viz., in the scene of Lucia's madness, comprising the pathetic appeal, "Ah non piangere," and its tuneful peroration, "Spargi di qualche pianto." To dilate minutely upon this remarkable display of vocalization would be superfluous, so familiar is it to all opera-goers. Enough that Mdlle Albani has never shone to greater advantage, and that the manifestations of unanimous approval were only her just due. The other characters were supported by Signors Gayarre (Edgardo), Graziani (Enrico), Capponi (Raimondo), and Sabater (Arturo)—precisely the same as last year. Signor Gayarre shared the honours more than once with the heroine of the evening, and Signor Graziani exhibited all his well-meant earnestness as Enrico. Signor Vianesi conducted.

So much has been said about *Lucia di Lammermoor* that little space remains for *Faust e Margherita*, the opera chosen for Mdlle Albani's second appearance. Happily, since 1875, when she first

in London essayed the part of Gounod's heroine, her performance has become sufficiently well known. She brings to it, as to everything else she undertakes, her own graceful individuality; and, despite the many representatives of the now familiar character—from Miolan Carvalho, (the original Marguerite in Paris), Therese Tietjens, who, in 1863, first brought the work before an English public at Her Majesty's Theatre, Pauline Lucca and Adelina Patti, not long after, at Covent Garden, down to Christine Nilsson, whose second part it was during her opening season at Her Majesty's Theatre (1867)—the young Canadian has set her own mark upon it, and as a matter of right includes it in her repertory. Against this result no one is likely to protest. On the contrary, we have in Mdlle Albani a welcome addition to the gallery already so rich in attractive delineations of personage more or less stamped on the mind of every opera-goer. Into particulars we are not called upon to enter. "C'era un re di Thule" (the quaint romance which Gounod has made still quaint); the brilliant cabaletta, "Ah e strano"—encored, as a matter of course; the story told by Margherita to Faust about her lost sister; the impassioned love duet; that in the Cathedral where Margherita tries to pray, but is mocked by the unseen Mephistopheles; that of the death of Valentine, and the final catastrophe in the dungeon, where Margherita resists all the temptations of Faust to escape, must speak for themselves as they have spoken before, and are likely to speak again. It will suffice to add that, Mdlle Albani being at her best, everything she did was fully appreciated. The opera having already been performed this season with Mdme Smeroschi as the heroine, it is only requisite to add that the part of Mephistopheles was played by M Jamet, *vice* Signor Bagagiolo.

About the revival of *Ernani*, one of the operas which first helped to make Verdi's constantly advancing reputation in Italy, where it was given in 1844 at Venice, two years later in Paris, under the title of *Il Proscrito*, and subsequently at Her Majesty's Theatre, with its original title restored, we can only say just now that it is a welcome *quasi-novelty*—welcome not only on that account, but because it provides that highly promising young singer, Mdlle Zaré Thalberg, with a character, in which, judging by her first performance, she bids fair to earn new distinction. As far back as 1851 *Ernani* was produced at the Paris Italian Opera (then under Mr Lumley's direction), with Sophie Cruvelli and our own Sims Reeves in the two principal characters. At one time it was performed at the Royal Italian Opera with Alboni, the famous contralto, as Carlo V., a part intended for baritone, and always so cast. That innovation, however, has not since been resorted to; and until the opera was revived by Mr Gye, in 1873, for Mdme Adelina Patti, although the character of Elvira had always been a favourite with the regretted Angiolina Bosio, it remained for some years in abeyance. Nevertheless, *Ernani* is full of vigorous life, and shows us Verdi struggling for the assertion of that absolute individuality which before very long he successfully realized. The present distribution of characters at the Royal Italian Opera is, on the whole, effective, comprising, besides Mdlle Thalberg, Signor Bolis as *Ernani*, M. Maurel as *Don Carlos* (a marked success), and Signor Bagagiolo as *Don Silva*. Enough for the present that *Ernani* received a cordial greeting, and will be heard again with satisfaction. The conductor was Signor Bevignani.

The opera on Tuesday was *Tannhäuser*, with Mdlle Albani as Elizabeth. On Thursday Mdlle Adelina Patti came back to us as Caterina in *L'Etoile du Nord*. *Ernani* was repeated yesterday evening.

The agreeable concerts in the Flora Hall, at which most of the leading artists of Mr Gye's company are heard every fortnight during the season, were resumed on Saturday afternoon. The programme, as usual, consisted for the greater part of familiar operatic excerpts not calling for detailed criticism. To habitual frequenters of the opera these entertainments offer no novelty; but for amateurs who prefer hearing operatic singers by daylight in a concert-room, instead of in a theatre by night, they are a boon.

GENOA.—Mdlle Teresina Singer recently embarked for Montevideo. She is to receive a hundred thousand francs in gold for fifty performances. For the season of 1878-79 she is engaged at the Teatro Apollo, Rome.

HER MAJESTY'S THEATRE.

Since our last Mr Mapleson, with one exception, has limited himself to repetitions of *La Traviata* and *Dinorah*. His new contralto, Mdlle Tremelli, maintains her success as the Capraio, and the beauty of her voice in the air interpolated by Meyerbeer, "Fanciulle che il core," attracts more and more attention, and obtains more and more applause. Such a voice is worth the most earnest and assiduous cultivation. Mdlle Marimon pursues her career of success; and her delivery of the "Shadow Song" ("Ombra leggiara") continues to astonish no less than to please. The exception referred to is the *Barbiere di Siviglia*, in which the new comer, Miss Minnie Hauk, assumed the part of Rosina, proving herself as well versed in comic opera as in the opera of sentiment, of which the *Traviata* is a model example. Her facile execution of "Una voce poco fa" and "Dunque io son" (the duet with Figaro) exhibited her as a thorough mistress of the florid style of vocalization—so much so that we should very much like, for once in a way, to hear her sing them exactly in accordance with Rossini's own incomparable text—the tradition of which, for years past, has been disregarded by modern vocalists, who believe that in whatever manner and however independently they may alter or embellish, it is as a matter beyond question an improvement. That Rossini himself was hardly of that opinion is notorious, as the fact that in order to prevent ambitious singers from taking liberties with his music he elaborated it after his own manner, attests. This may remind lovers of "classical" music of Beethoven's printed injunction at the "point d'orgue" of his great E flat concerto—"No cadence!" In previous concertos Beethoven had been at the mercy of pianists, who would introduce no end of irrelevant passages. Miss Hauk is too sterling an artist to stand in need of any superfluous ornamentation. She has the means of giving Rossini's melody as it came freshly from the invention of the composer. In the Lesson Scene Rosina may sing anything she thinks proper in order to perplex Dr Bartolo—the Echo-song by Eckert and Signor Ardit's brilliant *valse* "L'Incontro" (given for an encore) being precisely the things to effect her purpose. In both of these she was unanimously applauded. The other characters were sustained by Signors Bettini, Del Puente, Foli, and Rinaldini—Almaviva, Figaro, Basilio, and Fiorello. Madame Lablache represented Bertha, and M. Thierry was an unobtrusive Bartolo, of whom it is likely we shall have more to say on another occasion. Noisy Bartolos of late years have been so much in the ascendant that now and then a Bartolo somewhat in the other way is by no means unwelcome.

On Tuesday night *Faust* was given, for the first appearance of Signor Fancelli, with Miss Hauk as Marguerite, and the new contralto, Mdlle Tremelli, as Siebel; and on Thursday the *Huguenots*, with a new singer, Mdlle Wilde, as Valentine. To-night the *Sonnambula* is announced, for the return of Madame Ethelka Gerster, who created so lively an impression last summer.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

SATURDAY AFTERNOON, MAY 11th:—

Overture for the Organ, in D major	...	...	H. Smart.
La Crèche—Pastoral et Adoration	...	...	Alex. Guilmant.
Organ Sonata, No. 3, in C major	...	...	Franz Lachner.
Andante from a Symphony, in G major	...	...	Haydn.
Overture— <i>A Midsummer Night's Dream</i>	...	...	Mendelssohn.
Finale—Allegro Giojoso	...	...	W. T. Best.

SATURDAY EVENING, MAY 11th:—

Overture— <i>Alessandro Stradella</i>	...	...	Flotow.
Romanza from the Symphony <i>La Reine de France</i>	...	...	Haydn.
Organ Concerto, in B flat major	...	...	Handel.
Adagio, in A flat major	...	...	W. Volkmar.
Allegretto Cantabile (<i>L'Organiste Moderne</i> , Book 7, No. 1)	...	...	Lefèbvre Wély.
Military March, in D major, Op. 51	...	...	F. Schubert.

OLMÜTZ.—Two highly successful performances of Ferdinand Hiller's oratorio, *Die Zerstörung Jerusalems*, are recorded.

LEIPSIC.—150,000 marks are already subscribed towards the erection of the new theatre.

KENNEDY'S "SONGS OF SCOTLAND."

The *Irish Times* of the 7th inst. contained the following:—

"The reputation of the Kennedy family as Scottish vocalists is world wide. If we are not greatly mistaken they have made their voices heard in hall and concert room in almost every quarter of the civilized globe, and alike on the sunny slopes of the Pacific and in far Japan their rendering of the grand old songs of Caledonia has given pleasure and delight to thousands of Scottish hearts. Last night Mr Kennedy and his very talented family made their appearance at the Rotundo, in presence of a large and fashionable audience, which, in spite of the inclement weather quite filled the Round Room, and if the cordiality of their reception yesterday be accepted as an augur of their future success in Dublin, they will have no reason to regret their visit to the Irish metropolis. As usual the burden of the hard work fell on Mr Kennedy himself, whose selection of airs was simply perfect, and the execution of them full of indescribable sweetness, humour, and pathos. Now softly moving as in 'My ain fireside,' or Lady Nairne's exquisitely touching 'The land of the Leal,' which poor Tom Hood murmured gently on his deathbed; anon full of pawky Scotch humour, as in 'There's nae luck about the house,' 'Get up and bar the door,' and 'The Laird of Cockpen'; and finally thundering forth in the trumpet-voiced notes of 'Scots wha hae,' or stirring and suggesting a thousand old associations as in 'Auld lang syne,' but whether humorous, pathetic, patriotic, or war-like, invariably rendered with that consummate delicacy, expression, and perfection of easy grace which have earned for Mr Kennedy his well-deserved and worthily-maintained title as Prince of Scottish vocalists. To a voice of wonderful sweetness and melodious power Mr Kennedy unites rare grace of action and refinement of expression, and is, besides, so thoroughly imbued—we had almost written saturated—with the best spirit of Scottish humour and song, that even people of other nationalities, who find it hard at times to grasp the subtle humour and meaning of the text, cannot but listen with delight to his artless strains of 'linked sweetness long drawn out.' In this Mr Kennedy was ably seconded by the members of his family. Miss Helen Kennedy's singing of 'Flora Macdonald's lament' was particularly fine, and touched many a one present to tears. Then, in startling contrast, came the harmonious trio, 'Dame Durden,' by the three brothers, which fairly convulsed the house; while Mr David Kennedy's magnificent rendition of the soul-stirring 'The march of the Cameron men' electrified every one present. A word of praise is also due to Miss Margery for her 'Ca' the yowes to the knowes,' and the general excellence of the accompaniments. The applause was enthusiastic throughout, and the encores were frequent and imperative. As a fit conclusion to the delightful entertainment, Mr Kennedy gave 'Auld lang syne,' and so brought to an appropriate close one of the most pleasant and enjoyable evenings we ever remember to have spent."

SCRAPS FROM PARIS.

The Italian season was to have terminated on the 1st inst., but it will be prolonged some little time, the manager not having completed his arrangements, either as regards his repertory or his company, for transforming the Salle Ventadour into the Théâtre-Lyrique. Among the artists already engaged is Mdlle Iven, a late *débutante* at the Italiens.—At the Opéra-Comique, *L'Etoile du Nord* is given on Tuesdays, Thursdays, and Saturdays, *La Statue* on Mondays, Wednesdays, and Fridays; the same military band being employed also at the Grand Opera.—At the Renaissance, *Le Petit Duc* reached its 100th night on the 1st. The traditional rejoicings, usual on a stage success, will not come off till after the 150th performance, on the morning after which, at Saint-Germain, there will be a gathering, to which every selected guest has already been invited. The receipts of *Le Petit Duc* for the first hundred nights amounted to 505,620 francs.—The continued indisposition of M. Bouhy will prevent *Hamlet* being given at the Opera until after Gounod's *Polyeucte*.—The duties of the late M. Léon Guillard at the Théâtre-Français are henceforth to be divided among M. Adrien Decourcelles (reader-examiner), M. F. Coppé (librarian), and M. Montal (keeper of the archives).—M. Alexandre Guilmant, organist of the Trinité, is appointed to a similar post at the Conservatory concerts.—A portion of M. Faure's collection of pictures has realised by auction more than 200,000 francs.—The new weekly paper, representing especially the interests of musical instrument makers, is entitled *Le Progrès Artistique*.—M. Ernest Gebauer, editor of the *Echo des Orphéons*, died suddenly on April 30th, aged forty-nine.

NAPLES.—Gounod's *Cinq-Mars* has met with a cool reception at the San Carlos,

It is Solemn Music.

In vino veritas.*At the Stake and Gridiron*

DR DEMON (tossing off a goblet of burnt brandy).—Fish, I am inebriate. Let's extemporize a duet.

MR COVENTRY FISH (tossing off a beaker of frozen water).—Aw! I will well. I also. What subject? Aw!

DR DEMON (furiously).—Rubinstein!

MR COVENTRY FISH (frigidly).—I was, Aw! at the Crystal Palace with Sir Flamborough. I will well. Aw! You begin.

DR DEMON.—All right, old Fish. (Dr Demon sings):—



*O Rubinstein! O Rubinstein!
How ugly are those tunes of thine!
The very Ballet Music's evil,
Although composed to suit "The Devil"!*

DR DEMON.—Now, Fish—it's your turn.

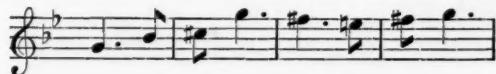
MR COVENTRY FISH.—Aw!—well, I'll try. (Mr Coventry Fish sings):—



*We wondered when, not long ago,
A. Manns did cause thy strains to flow,
How such effect was brought about,
And if the cymbal-man got out?*

MR COVENTRY FISH (complaisantly).—I had you there! Cap me if you can. Aw!

DR DEMON (piqued).—Easy as cod-liver oil. (Dr Demon sings):—



*That cymbal-man he seemed to play
His part quite independently;
He counted like a "prey to fright,"
But never seemed to come in right!*

DR DEMON (tossing off more burnt brandy).—Now, young salamander, whitebait, herring-fry, proceed. I had you there!

MR COVENTRY FISH (plaiently, tossing off more frozen water).—No you hadn't, old Firebrand. (Mr Coventry Fish sings):—



*The various men who played on pipes
Drove on as men in fear of stripes;
And those who used a bow of hair
Paused, panting, about to stare.*

DR DEMON (tottering—more burnt brandy).—I say, Fish, let's make a last verse, as duet in unison.

MR COVENTRY FISH (tottering).—Aw! Well. We are both inebriate.

(Dr Demon and Mr Coventry Fish sing in unison):—



*The sound assuredly was "wild,"
Although as music very "mild,"
And listeners closed with the refrain—
"Spare us from hearing that again!"*

Water-Magtail.



SIR FLAMBOROUGH HEAD (ruminating).—They should have finished thus:—

(Sir Flamborough sings in an undertone)—



SIR FLAMBOROUGH HEAD.—No. I am wrong. I mean (I must ask Arthur) thus:—



—“for such are the materials for the second dance.”

DR DEMON (*perplexedly*).—The Ghost of Head! Awast, old nole!—awast!

[*Sir Flamborough vanishes.*]

MR COVENTRY FISH (*shivering*).—Come away, Demon. Aw! I hate these haunted inns. Come, or I will quench you. Aw!

DR DEMON (*shuddering*).—No, that won't fit. Let's mix our drinks together, my burn't brandy with your frozen water.

They mix their drinks, and drink.

DR DEMON and MR COVENTRY FISH (*in unison, inebriately*).—“We won't go home till morning,” &c.

[*Exeunt arm in arm—both afeared.*]

HIC VIR ET ILLE Puer.

(To the Editor of the “Musical World.”)

Sir,—Mr John Bright's recent great speech, pronounced by some persons, whose opinions differ from those of this orator, as magnificent, is defaced by the usual personalities and injustice which are characteristic of this gentleman's Manchester utterances. But he has a *musical* voice, and that fact, with another to which I shall refer, may explain the reason of my addressing to you this letter. He impugns the motives of our great Prime Minister, and proclaims to his admiring *five thousand* friends that the *wonderful man*, the Earl of Beaconsfield, has not a drop of English blood in his veins, and the logical inference he intends to be drawn from this is that this circumstance is to argue a betrayal of trust. Now, sir, many of us who call ourselves Englishmen have other than English blood in our veins, yet, if we are honest we do not applaud Mr John Bright's conclusion, that therefore we ought not to be trusted, as did Mr Bright's admiring friends, many of whom, having since found out the trap into which they had been seduced, have furrowed their cheeks with tears. But Mr Bright wins admiration by the brilliant attacks he engages in, the splendour of his energy, the daring of the onslaught that he makes, and the glittering sword that he wields. His listeners almost lose their heads, and thus they admire when they ought sometimes to cry—“shame, Mr Bright!”

Now, if men without a drop of English blood in their veins are not to be trusted in this country, how comes it that the “great and good Mr Handel” lies buried in Westminster Abbey? Are all the musicians similarly circumstanced, now living in this country, to be supposed to be betrayers of their trust, from Sir Michael Costa and Sir Julius Benedict down to the least talented of the naturalized Englishmen, and to be spoken of as if they would teach the people of England the wrong way rather than the right one to their becoming artists? The trust usually reposed in foreign professors rather than in English professors gives a contradiction to Mr Bright's logic. Did it occur to Mr Bright that the first Lord of the Admiralty, under the premiership of Mr Gladstone had not a drop of English blood in his veins? And will Mr Bright dare to insinuate that Mr Göschner would have used the ships of the British Navy for the purpose of injuring rather than defending this country? For Mr Bright to be consistent he ought not to have sat at the same cabinet-table with the member for the city of London.

Is Mr Bright a reader of history? If so, does he not know that from George I. to our own beloved Queen no member of the Royal family has had a drop of English blood flowing in his or her veins? George III.'s Royal Marriage Act, passed by an English Parliament, has prevented that from being possible. Is Mr Bright aware that what he said at Manchester involved the logical inference, the indirect expression of which, less than three centuries ago, would have brought the man who uttered it to the hammer? He doubtless knows it as well as I do, and probably he rejoices that he lives at a time when men can say with impunity what they like; but he should remember that gentlemen are distinguished by their bearing and their utterances, and, that those who attribute wicked motives to their political opponents, by so doing furnish a very strong argument that the righteousness of their own motives ought at all times to be questioned.

May 3rd,

FESANT PARTRIDGE.

HER MAJESTY'S THEATRE.



Arethusa arose
From her couch of snows,
In the Acrocerannian mountains,
&c.
* * * * *
Then Alpheus bold
On his glacier cold, &c.

(From a fugitive Correspondent.)

The performance of *Il Flauto Magico* in the Haymarket on Monday evening to a crowded house testified at once to the immortal charm of Mozart's music and to the attraction of a magic story. We every-day folk have, after all, a vein of idealism in our secret hearts. Romantic librettos written in fairyland, on the mount in Thessaly, or at the Temple of Isis, are surely attractive; while none of us are too young, or too old, to delight in a love story. So the Queen of Night's lost symbol of the sun, which renders its possessor all powerful; Prince Tamino's magic flute, a talisman against danger; Papageno's protecting bells; the ordeals successfully passed by lovers united and blest at last by the High Priest, absorb and interest audiences of a great lyric theatre.

With difficult concerted music needing practised vocalists for subordinate parts; a bass, baritone, and tenor of rank; a soprano possessing voice and skill for passionate declamation and even vocalisation; above all, a “Queen of Night” special voice indeed, of which there have been few since the master wrote music for a wonder of his own day.

Mdlle Marimon though lacking dramatic power to portray the Sorceress-Queen, and whose recitatives are, for this reason, the least of her achievements, sang the “Va Ritorla” with its finale in *altissimo* so admirably as to be re-called with enthusiasm. “Gli angui d’Inferno,” and its marvellous *staccato* passages, gave this accomplished vocalist no trouble. Her voice, flute-like and powerful in the high register, being capable under all demands; though a somewhat tame climax, probably caused by momentary failure of nerve-force, disappointed the audience and cost her acknowledgments connoisseurs knew were well deserved. Of Mdlle Alwina Valleria it is pleasant to speak, her Pamina being a well studied and highly effective performance. Improvement was manifest equally in vocalization as in declamation; nor must a record be omitted of the intelligence and purpose of her acting,—though a more refined grace might have enhanced results at which the lady so conscientiously aimed.

Her duet with Papageno (the lovely “La Dove Prende”) won a recall, while the pathos with which she sang “Ah! lo so,” the smoothness of her *gruppetti*, and the resonance of her voice, surprised and pleased alike. Mdlle Valleria has taken a step. Mdlle Bauermeister made much of the little part of Papageno. The Tamino of Signor Bettini was good from an artistic point of view, trying as is the music to a voice having done much service. Signor Del Puento's Papageno was lively and energetic, his concerted music admirably executed—and the arias, “Gente è qui l’Ucellatore,” and “Colomba o Tortorella,” (with bells) given with excellent point. Signor Foli was a solemn High Priest worrying the lovers with dignified cruelty. His “Qui sdegno” gained him more applause than the prayer “Possenti Numi.”

Signor Rinaldini was good as Monostatos, atoning, by a capital rendering of the solo “Regna amore in ogni loco,” for the objectionable personal character of the close.

The ladies personating Astrifiammante's attendants, as well as those representing the Genii, took pains. The choruses went well, “Grand Isi” admirably, and “O cara Armonia” (slave dance) with spirit. Sir Michael Costa's emphatic beat, and never-failing resource kept everything well together; the orchestra played splendidly, the *mise-en-scène* was perfect, and Mozart's fine work left to memory a freshness as if it had yesterday been composed.

Arethusa,



THE ROYAL SOCIETY OF MUSICIANS.

The anniversary festival of this society, held at Willis's Rooms on the evening of the 3rd inst., proved most successful, both as regards numbers and the spirit that pervaded the assembly. Throughout the whole proceedings there was a current of vigorous life; and though the usual decorum of public dinners was observed, there was an absence of that dulness and sadness often attending the social gatherings of middle aged and elderly Englishmen—a geniality was diffused other than that afforded by the festive board. To the admirable management of the hon. treasurer and secretary much of this pleasure must be attributed; for, in allotting the places of the guests, something like a happy instinct was shown by putting friends together, each bound by some tie of acquaintance or sympathy to the steward, who headed the separate table; thereby making each division resemble a private party rather than the mixed assemblage of a public dinner. The choice of a chairman was also most fortunate; for assuredly no gentleman could be found possessing greater qualifications for that office than the Right Hon. Sir Alexander Cockburn, Lord Chief Justice of England, who presided on this occasion with as much grace and brilliancy as he does with wisdom and dignity in Westminster Hall. The speeches he made during the evening were not mere perfunctory performances, but eloquent and ardent as one entranced with his theme. They were not pleadings from a brief, but spontaneous outpourings of the heart. In proposing the toast of the evening, "Prosperity to the Royal Society of Musicians," the orator paid a tribute to the glorious art to which he was so deeply indebted for many hours of unalloyed happiness. In glowing sentences he rendered homage to the mighty geniuses that have given us the symphony, sonata, and oratorio, under whose spell he ever gladly placed his being in entrancing bondage. Disclaiming any technical knowledge of the art, he nevertheless showed to professional musicians present, that love and appreciation can alone, by itself, constitute the musical soul; and it may be questioned whether, amongst the entire company, there was one more susceptible of the influence of the "concord of sweet sounds" than the great lawyer, their chairman. Is it not a happy thing that music thus speaks as potently to the unskilled as skilled? Melody and harmony move the emotions of a soul attuned by nature, as surely as practised fingers cause strings to vibrate in sweet and well-timed accents. The speaker not only acknowledged indebtedness to composers but also to executants, gracefully referring, at the same time, to the unfortunate amongst the latter class for the benefit of whom the society laboured. The claims of the charity were pleaded for in terms that could not wound the feelings of the most sensitive of recipients.

The society during the last year distributed about £3,000 in carrying out its objects—"the maintenance of aged and indigent musicians, their widows, and orphans." It must be understood that this bounty can only be claimed by members of the society; those who have qualified themselves professionally, and have also paid the fees, regulated according to age. The improvident, therefore, the many who live only for the present moment, and guard not against possible adversity, those come not legally within its pale. The funds of the society are taxed to the uttermost in answering legitimate calls; much more could be done in that quarter were subscriptions and donations of greater extent. If help then fall short occasionally to members, what can there be left for disposal to the very large class of indigent musicians who have no claim upon the society? Alas! little or nothing. £80 only could be spared last year for this large crowd of sufferers. True they have been improvident. He who squanders means must expect poverty; and the prodigal of health will find sickness; but, having no other charter to present than that writ by pity, he must be, unhappily, passed by. No blame can be attached to the society; yet would to God they had the means to help the friendless because reckless artist. Could not a supplemental fund be formed for such a blessed purpose? Let the benevolent, the tens of thousands, who meet in this month of May for scarcely practicable purpose, let them join in aiding the society to make the eighty pounds eight thousand! They could not have better administrators of their bounty than the officers of the society, who know the wants and characters of those of their own craft, and are skilled in the delicate task of allotting aid to such a sensitive class. Surely the city companies should not leave the small and poorly-dowered "Worshipful Company of Musicians" to satisfy

the claims that the musical art has on their consideration. They would do well to allow the minstrel's poor widow or orphan to share their great but, perhaps, heirless fortunes. Musical artists have ever been considered improvident. Is then a disposition for music incompatible with a business capacity? To some extent it is. The very subject-matter upon which the musician labours is, in a utilitarian sense, of no practical value. The world of sound in which he lives is not parcelled out, like this more solid earth, into kingdoms and estates, where men exact toll for standing or breathing room. There every path is open, and every feast free. To one dwelling so long and often in that untaxed region, it is a hard and painful exercise to be hampered by base coin, or pestered with tradesmen's bills. The very liking to adopt music as a means of living shows indiscretion if other careers be open. Years of drudgery are necessary to qualify for an orchestral player, organist, or teacher; and efficiency can, at the best, but bring a very limited income; whilst personal distinction must be little, for the rank and file of musicians can rejoice only in forming a kind of guard of honour, while the instrumental, or more often vocal, chief rolls by in his chariot amidst the acclamations of the crowd. Still it must not be assumed that all musical artists cannot make a contract fair to themselves. Indeed, operatic and concert managers assert that Shylock was weak at a bargain in comparison to the "Stars" with whom those poor Antonios transact business. The folly of musicians, especially of the higher grade, is seen, not in the acquiring of money, but in the spending. Shrewd and eager as any men in gaining, they are often mere babies in the use of it. Herein is the improvidence, and this is the cause of the destitution of many whom prosperous artists. After the ties of family and kindred, those of trade and craft are the most natural, and should be the most binding; for the workers in any one branch form a certain brotherhood, the first duty of which relationship should be the care of sick and destitute members. At present the Society of Musicians can only look after their own folk; their charity begins and almost ends at home. Could not its borders be so enlarged that no helpless musician, however thoughtless or reckless he may have been, should be turned empty away? The State, some may say, should supply the necessary funds for this purpose, but governments divide people into parishes and not classes. Bricks and mortar, and not affinities of occupation, form their clumsy method. The society itself, its patrons, governors, managers, and members should strive, little by little, to advance in this direction until their doors are opened wide to all musicians whose only claims are need and distress.

Speeches were made during the evening by the Earl of Dudley, Lord Hampton, Sir Thos. Gladstone, Professor Macfarren, Mr John Hullah, and Mr E. Yates. A selection of music was performed by a talented body of performers, foremost amongst whom must be named Mdme Arabella Goddard, who played with that consummate skill and poetic feeling which always characterise her efforts. On this occasion the fair performer seemed conscious she had an audience worthy of her highest powers, and spared no means to call forth that community of interest and interchange of respect and admiration which high talent and fine appreciation evolve. Seldom has such post-prandial music been heard as the violin solo by Señor Sarasate. Sprightly, merry, and vigorous, he seemed to be an ambassador sent from the court of Bacchus to give an idea of its joyous measures. Compositions by Mrs White, Mr W. G. Cusins, Mr Eaton Fanning, and others, were rendered with skill and met with approbation. The treasurer, Mr W. H. Cummings, read the report of subscriptions, soon after which the proceedings terminated.

PENCKRDD GWFFYN.

May 6th.

PROGRAMME OF ORGAN RECITAL

At the Glasgow Public Halls, by Mr W. T. Best, Organist of St George's Hall, Liverpool:-

MONDAY EVENING, APRIL 29th.

Overture, in C major, Op. 24	...	...	...	...	Mendelssohn.
Musette	...	...	...	...	Handel.
Andante, in B flat major	...	...	...	...	Romberg.
Prelude and Fugue, in A minor	...	...	...	...	Bach.
March, in C major	...	...	...	...	Lefébure Wely.
Fantasy on Old English Carols	...	...	...	...	W. T. Best.
Finale	...	...	...	...	G. Morandi.

ever then thought of publishing the text as a book previously to its performance with the music. By adopting such a course, Wagner desires at first to be considered only as a dramatic poet. Formerly not much more was demanded from a serviceable libretto, than that it should contain a series of scenes and verses adapted for dramatic composition, besides, in certain cases, a few pleasing opportunities for spectacle, machinery, change of scene, &c. Did this somewhat simple standard still hold good, it might perhaps be asserted that Wagner's newest text possesses in great abundance all the qualities of a grateful libretto. We find in *Parsifal* a large number of scenes distinguished by high poetic beauty and most delicate adaptability for stage purposes, besides being admirably suited for composition—especially for Wagner's form of composition. In the last scenes of the first act (the love feast of the Knights of the Graal), in the scene of the temptation by the supernatural maidens and Kundry, and in the second half of the last act, we may hope for the best Wagner can now offer us. After having been accustomed by the text of the *Nibelungen* to strong things, and scarcely heeding any longer minor eccentricities of expression and word-formation, the public will certainly be touched more sympathetically by *Parsifal* than by the *Ring des Nibelungen*. If the music only fulfills what many parts of the text promise, Wagner cannot fail to gain friends. In addition to this, the new text is conspicuous for something which distinguishes it strikingly from its later predecessors; the large space left for the development of the chorus. In consequence of this, the later scenes of the first act bear a strong stamp of oratorio. In the above scenes the chorus takes the *chief part*. The same is the case, also, elsewhere.

This is the place for mentioning another striking difference from anything in Wagner's later creations. Wagner has been reproached, and perhaps justly, with singing Solomon-like songs full of enthusiasm for the worship of sensuality, and therefore the transformation in *Parsifal* is all the more remarkable. Even the most deeply-black ultramontane mind could find no ground for objection in Wagner's latest book. It might quite as well have come from Görres or Eichendorff. It is true that the cloven hoof peeps forth very indistinctly from beneath the long modest mantle in the Temptation Scene, but what says the poet?

"Wollt ihr zugleich den Kindern der Welt und den Frommen gefallen?"

Malet die Wollust—nur malet den Teufel dazu."*

The poetically mystic obscurity of the sole sanctifying church reigns supreme in the sacred halls of the Gralsburg, and its sense-stupefying perfumes float in the air. Are we destined one day to behold the strange spectacle of Richard Wagner, at the side of his cassock-clad father-in-law, kneeling at the feet of the holy see? We do not think so. But we must at any rate admire the poetic power which can plunge with such fervour and passion into a world of ideas utterly foreign to the poet.

Would that his "good friends" were not possessed with the fixed notion of forcibly stamping Wagner as the greatest dramatist known! *Parsifal* will, there can be no doubt, answer its purpose as an opera-book—but it is most decidedly not a dramatic work of art. This is only partially Wagner's fault, though it is *entirely* his fault as far as regards the selection of the subject. He has dramatised—and skilfully dramatised—the wonderful old poem of chivalry in everything that relates to *Parsifal*, but he has been obliged to accept all its weaknesses into the bargain. *Parsifal's* offence, on his first appearance in the Gralsburg, is not of such a nature as to necessitate atonement. His resistance to the temptation in Klingsor's enchanted garden is very so-so-ish, and his virtue has a somewhat sourish twang. But the weakest point in the book is Kundry. From A to Z, she is a monster, an hermaphrodite, a phantom, in whom it is impossible to feel the slightest interest. Who is she? Klingsor, when addressing her, says:—

"Herodias warst du, und was noch."†

This name brings us on the trail, and enables us to understand what she subsequently says of herself in the Temptation Scene:—

"Oh!—

Kenntest du den Fluch,
der mich durch Schlaf und Wachen,

* If at one stroke you would please both the World and the Pious,
Debauchery paint them—but paint them the Devil as well.

† "Thou wast Herodias, and I know not what besides."

durch Tod und Leben,
Pein und Lachen,
Zu neuem Leiden neu gestählt,
endlos durch das Dasein quält!—
Ich sah—Ihn—Ihn—
und—lachte . . .
da traf mich Sein Blick—
Nun such' ich Ihn von Welt zu Welt—"*

She is, therefore, Herodias, the Wandering Jewess of the legend. Further on she says to Parsifal:—

"Lass mich an seinem Busen weinen,
nur eine Stunde dir vereinen,
und, ob mich Gott und Welt verstößt,
in dir entsündigt sein und erlöst."†

What is the sense or clearness of this? The phantom is in love with *Parsifal*; cursed to be continually laughing, she yearns for tears, through which she hopes to obtain salvation—and she yearns for them in his arms. Yet she knows her victory is his ruin, and her redemption his damnation—she is there to lead him astray—is she lying or speaking the truth? Let any one read the entire scene to the end—he sees the weird twitchings, he hears the wild fancies of a brain-sick creature, and that brain-sick creature is a—ghost! We shall, however, live to see the day when those of Wagner's friends (may God preserve him from them), who have joyfully made the *sacrificio dell' intelletto* for an obstinately-selected party standpoint, will perceive some hidden meaning in the character of Kundry. We shall once more have to smile at the old comparisons with Goethe, Sophocles, and Shakspere. But, with all these, they will not infuse warm heart's-blood into this unsubstantial puppet, whose very appearance produces an actually painful impression. The wild, half-animal of the first act, the weird vampyr, bringing destruction in her embraces, of the second, becomes, by the remarkable deliverance in the third act, still more enigmatical and more monstrous. It is true that the introduction of these flickering flames of hell constitute an effective contrast to the mystic obscurity of the Graal scenes—but such coarse effects are not dramatic grandeur.

Taking it all in all, we may in *Parsifal* expect a highly interesting creation of the remarkable man who is at present moving the world of music to its deepest depths. Notwithstanding much that is open to objection, the work will probably touch us more nearly than its immediate predecessors. Let us hope the ever-active artist may be destined soon to present it in becoming form—and in as many different places as possible—to the public.

HER MAJESTY'S THEATRE.—On Thursday night the opera was Meyerbeer's *Huguenots*. The performance had a special interest on account of three new comers, each more or less promising, who assumed respectively the characters of Valentine, Urbano, and Marcel. These were Mdlle Mathilde Wilde (well known to our transatlantic cousins); Mdlle Cummings (already known as a concert-singer of ability); and Signor Dondi (a Frenchman, we believe). Next week we shall be able to say more on the subject.

CRYSTAL PALACE.—The first of the "Operatic Concerts" announced took place on Wednesday morning. The vocalists were Mdlles Albani, and Synderberg, Signors Gayarre, Cotogni, Bagagiolo, and Scolari. Mdlle Albani sang "Casta Diva" (*Norma*)—the *Morning Post* remarks—"in the most beautiful style possible, so much so as to excite a hope that it may be the prelude to a complete performance of the opera with her as the Druid priestess." The fair Canadian also sang "Angels ever bright and fair" with intense pathos. The other artists met with more or less success, and the audience were well pleased with all they heard. The Crystal Palace orchestra, conducted by Signor Bevignani, accompanied the vocal music.

* "Oh, didst thou only know the curse which, through sleeping and waking, through death and life, pain and laughter, endlessly embitters for me, ever stealed to fresh sufferings, my existence!—I saw HIM—HIM—and laughed . . . His eye then fell on me—I now seek HIM from world to world."

† Let me weep on his (query: thy?) bosom, be united only one hour, with thee, and, though God and the world reject me, be freed by thee from sin, by thee delivered.

[May 11, 1878.]

OCCASIONAL NOTES.

IN consequence of the temporary indisposition of Herr Anton Rubinstein, the 55th festival of the Lower Rhine, to be held at Düsseldorf, will, with the unanimous desire expressed by the committee of management, be conducted by Joseph Joachim. There can surely, in this instance, be no cause for grumbling.

THE new operas to be produced this season at Covent Garden are, we understand, Flotow's *Alma* (for Albani), and Victor Massé's *Paul et Virginie* (for Adelina Patti). Bizet's *Carmen*, if report may be credited, will be left to Her Majesty's Theatre and Minnie Hauk.

MDLLE. EMMA ALBANI's return has given a new impetus to the season. She has already appeared in two operas—*Lucia di Lammermoor* and *Faust e Margherita*. What more is to be written about her performance as the heroine of Donizetti and the heroine of Gounod? It would be difficult to frame a new sentence on either theme; and we must be content merely to say that she returns from her Parisian successes in full possession of her exceptional means, with her voice as fresh, liquid, and bright as ever; that the public greeted her with marked cordiality, and applauded her with the old enthusiasm. It could hardly have been otherwise, indeed, under the circumstances. Few dramatic singers exercise a more sympathetic influence than this gifted lady, who always does her very best, seeming to think more of the character she is impersonating, and of the audience who have to adjudge her claims, than of herself. All amateurs are eagerly looking forward to Mdlle Albani's appearance in some new opera. Both *Lucia* and *Faust* having been given this season, and, in each instance cast precisely as on the occasion of which we speak, it is unnecessary to add another word. Enough that the re-appearance of the young Canadian songstress is likely to put subscribers in good humour, and to confer greater *éclat* upon the performances than, for reasons easily explained, has been the case up to the actual period.

—Graphic.

CONCERTS VARIOUS.

A CONCERT was given on Saturday evening, May 4th, at the Bow and Bromley Institute, under the direction of Mr Theodore Drew, assisted by Mdlme Patey, Miss Emily Thornton, Signor Brocolini, and Mr Welby Wallace. The programme was made up of vocal music, commencing with Randegger's trio, "I Naviganti" ("The Mariners"), and ending with Sterndale Bennett's trio from *The May Queen*, "The hawthorn in the glade," both well sung by Miss Emily Thornton, Signor Brocolini, and Mr Welby Wallace. The vocal pieces that obtained most applause were Ignace Gibson's "Sail on, O love, sail on," and Blumenthal's "An English Flag and an English Crew" (Mdme Patey), Balf's "When other lips," and Stanislaus' "A Summer Night's Serenade" (Mr Welby Wallace), with the duet, "Love and War" (Mr Welby Wallace and Signor Brocolini).

THE Merchant Taylors' School Choral Society gave a concert in the noble hall of the society in Charter House Square on Friday evening, May 3rd. The society, which consists exclusively of scholars and those who have been scholars of the school, sang part-songs and choruses by Hatton, Henry Smart, Pearsall, Frank Mori Gilbert, Old, &c., with more or less effect, and were rewarded with more or less applause. Messrs Ripley, Webster, Melville, Phillips, Smith, Crosthwaite, Bayfield, Barren, &c., contributed solos and duets; and Mr Powell, violin solos by Dancia and Thern. Mr Alfred Gilbert conducted the choral music, and also played a solo on the pianoforte. Mr J. Parry Cole accompanied the songs.

At her second pianoforte recital, Miss Therese Hennes, the young and talented pianist, played the following compositions, and won unanimous approbation:—

Sonata, in E flat, Op. 31 (Beethoven); Präludium und Fuga, in C minor (Bach); Caprice, in E minor (Mendelssohn); Traumeswirren und Aufschwung (Schumann); Waldersauschen, and Spinnlied from *Der Fliegende Holländer* (Liszt); Etude, No. 12, in C minor, and Waltz, in a flat (Chopin); Fantaisie on *Lucia* (Liszt).

THE programme of Mr Aguilar's performance of pianoforte music on Monday, May 6, at his residence was as follows:—

Sonata, Op. 31, No. 3 (Beethoven); "Cheristina," a romantic and dramatic piece (Aguilar); Scherzo, in C sharp minor (Chopin); Two Studies (J. B. Cramer); "The stars are brightly beaming," Transcription (Aguilar-Aguilar); Sonata, in E (Aguilar); Lieder ohne Worte (Mendelssohn); Weber's Last Waltz, Transcription (Aguilar); Liebeslied (Henselt); Gavotte (Gothard); Schlummerlied (Schumann); and Couleur de Rose, Galop Brillant (Aguilar).

PROVINCIAL.

DUBLIN.—The new peal of bells presented to the Cathedral of Christ Church by Mr Roe, the distiller, who has also renovated the building at an expense of several thousand pounds, is, writes a correspondent (an accomplished amateur), "the newest thing talked about. The ceremony of opening the Cathedral was carried out successfully, and the new peal of bells is very fine. It has a scale of ten in the key of C, and the F sharp and C sharp of the old peal have been preserved, so as to give an octave in the key of D. There is also a new B flat bell, which enables a peal of six in the key of F to be rung. This gives variety."

MINNIE HAUK.

(From the "Graphic," May 4th).

MISS MINNIE HAUK has come back after an absence of ten years—not before she was in request. Something fresh, bright, and individual was wanted, and in the young American songstress it is found. We need not enlarge upon the history of her progress since she left us, after a brief autumn season; that has been written, and fairly written, by our daily contemporaries. We need only say that the re-appearance, as a matured artist, of one who was only remembered as a youthful and promising beginner, is welcomed as a glad event. In selecting *La Traviata* for her *début* many good judges thought her hardly well advised. The result, however, proved the contrary. Miss Hauk, it should be understood, is now not only a finished vocalist, but an actress of rare distinction. Her Violetta, indeed, of its kind, is a perfect thing, gaining, rather than losing, by the unqualified rejection of much that has too frequently made it objectionable to right-minded thinkers. There is nothing morbid in its sentiment, nothing common or vulgar in the occasionally forced exhibitions of gaiety required by the dramatic situations. At moments, indeed, a truly impassioned nature is exhibited with such genuine feeling as to tempt one to believe that the "Lady of the Camellias" could never, in any circumstances, have wilfully or consciously disregarded the laws which hold society together. We may point to the interview with Alfred's father, and the taking leave of Alfredo himself, before that weak disconsolate lover has read the fatal letter which shows that he is abandoned. In each of these scenes more than one touch of what may without extravagance be designated as "genius" was clearly evident. This brief summary of the artistic claims of Miss Hauk, and the unanimously favourable impression she created, saves us from entering into details which, however minutely dwelt upon, would make our readers none the wiser. In general terms it may be stated, as peroration, that the American lady returns to England, both in a vocal and dramatic sense, an accomplished mistress of her art. As such was she welcomed, as such appreciated and applauded.

MISS HAUK'S second part—Rosina, in the perennial *Barbiere* of the "Swan of Pesaro," showed her as much at home in lively comedy as in sentimental drama. She is apparently conversant with the best traditions of the character, and executes the music from "Una voci poco fa," and "Dunque io sono" to the end, with undeviating fluency and *verve*. In the "Lesson Scene," she introduced Eckert's well-known "Echo," and in reply to an encore gave the popular valse, "L'incontro," of Ardit. To say no more, Miss Hauk's Rosina was another genuine success.

OELS.—A new musical setting of Schiller's *Lied der Glocke* (Song of the Bell) for solos, mixed chorus, and full band, by Herr K. Hahn, an amateur, has been produced in this town.



On 'Change.'

DR SHIPPING.—I say, Quince (*reads letter*) :

"For seven months' American tour Wilhemj will receive ten thousand pounds and travel expenses."

DR QUINCE.—Who's your correspondent?

DR SHIPPING.—Wind.

DR QUINCE.—Septimus Wind?

DR SHIPPING.—Septimus.

DR QUINCE.—Shipping, thou art an ass. Read Verulam—*De Ventis*. There you'll learn something about wind.[*Exeunt severally.*]

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ROYAL ACADEMY OF MUSIC.

The following is a list of the compositions given at the fortnightly meeting of professors and students on Saturday evening, May 4 :

Fantasia Sonata, in G, Op. 78, pianoforte (Schubert)—Mr Bard, pupil of Mr F. B. Jewson; Air, "But the Lord is mindful," *S. Paul* (Mendelssohn)—(accompanist, Mr Morton)—Miss Lehmann, pupil of Mr Goldberg; Presto a Capriccio, in F sharp minor, Andante Cantabile and Presto Agitato, in B minor and major, pianoforte (Mendelssohn)—Mr Bampfylde, pupil of Mr Walter Macfarren; Toccata, in D minor, organ (Bach)—Miss King, pupil of Mr H. R. Rose; Song (MS.), "The Miller's Daughter (Alice Heathcote, Thalberg scholar)—(accompanist, Miss Alice Heathcote), Miss Clara Samuel, pupil of Professor Macfarren and Mr Randegger; Des Abends, and Study, in A flat, pianoforte (Schumann and Chopin)—Mr Flavell, pupil of Mr F. Westlake; Fugue, in B minor, organ (Steggall)—Mr W. G. Wood, pupil of Dr Steggall; Air, "Angels ever bright and fair," *Theodora* (Handel)—(accompanist, Mr Bampfylde)—Miss Kate Ashdown, pupil of Mr Fiori; Sonata, in G (MS., 1st movement), pianoforte (Arnold Kennedy, student)—Mr Kennedy, pupil of Mr H. C. Bannister and Mr F. Westlake; Song, "Fate of a Rose" (Smart)—(accompanist, Mr Arnold Kennedy)—Mr Eyre, pupil of Mr Montem Smith; Sonata, in A minor (1st movement), pianoforte (Mozart)—Miss Florence Holmes, pupil of Mr Kemp; Song, "Many a one laugheth at my tears" (G. A. Macfarren)—(accompanist, Mr George Hooper)—Miss Ambler, pupil of Mr F. R. Cox; Impromptu, in A flat, pianoforte (Schubert)—Miss Eleanor Smith, pupil of Mr Brinley Richards.

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FLORAL HALL CONCERTS.

The first concert of the present season took place on Saturday afternoon, and was as attractive as a selection of popular operatic pieces and the ability of Mr Gye's best singers could make it. Nevertheless, the hall did not fill with the usual crowd, nor did the gratification of the audience express itself with customary warmth. We note the fact without attaching any special significance to it. "Society"—the charmed circle wherein so many patrons of these concerts are found—is hardly back from the country in force, and not, perhaps, till Mdme Patti has come and the operatic season is at its height will the Floral Hall Saturdays be at their best. There was a good deal in the first programme to gratify the lovers of such entertainments. To novelty, of course, no pretensions were made. People go to hear music they know sung by artists they have had time to admire, and under such circumstances Mdme Albani's "Robin Adair" is worth more than the finest of unfamiliar compositions. Hence the leading *prima donna*, and those associated with her, travelled along a well-beaten road. Mdme Albani's first air was the *cavatina*, "Casta Diva," from *Norma*, which she gave, assisted by the chorus, with so much effect that the audience insisted upon an encore. Next she sang, "Son vergin veziosa" (*I Puritani*), obtaining a recall; and, next, Handel's "Angels ever bright and fair." We are not among those who admire the style in which Mdme Albani renders this beautiful petition. That which should be given with the simplicity of Christian hope and resignation she invests with the character of a

vocal study, worthy of all admiration *per se*, but not in its connection with the subject. On this point, however, we are in a minority; and the audience expressed their delight with the performance in such a way that the fair artist came forward again to sing "Robin Adair." Success was also gained by Mdme Sarda in "Ah! non credea," by Mdme Smeroschi in "Ah! è strano poter;" by Mdme Scalchi in "A s'estinto;" and by Signor Gayarre in "Spirto gentil," which had to be repeated, the other artists getting off with a recall. Among those who took part in the concert, besides the foregoing, were Mesdames De Rita, Cottino, and Ghiozzi, Signors Sabater, Bagagiolo, Graziani, Capoul, Cotogni, Raguer, and Ciampi. The chorus of the Royal Italian Opera varied the programme with customary acceptance, and Sir Julius Benedict ably assisted Mr Gye's two *chefs d'orchestre* in the duties of accompanist. Egg.

May 6, *Shell Hotel, Cricklade.*["Egg" is in some measure addled. Nevertheless he is kind to his uncle, and lends him his coat.—*C. Queer.*]

SIGNOR MARIO.

We are informed on trustworthy authority that the statements recently published by the Paris *Figaro* as to the easy circumstances of Signor Mario were altogether incorrect. Signor Mario is unfortunately quite without resources; and it is to be regretted that a movement which had been made for a subscription on his behalf has been greatly hindered by the publication of the *Figaro's* paragraph. A concert is about to be given in London for his benefit, at which Mdme Christine Nilsson, who comes specially to London for this occasion will be heard—probably for the only time this season. Several of our most eminent English artists, Mr Sims Reeves and Mr Santley among the number, have offered their services; and it is hoped that by the sale of concert tickets, and through contributions apart from the concert, a sufficient sum will be collected to enable the committee of gentlemen who are interesting themselves in London on Signor Mario's behalf, to buy him a comfortable annuity. The concert will take place at St James's Hall on the 29th of this month.—*Pall Mall Gazette, May 8.*

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MR CHARLES HALLÉ'S RECITALS.

(From the "Daily Telegraph.")

The music of the London season proper would not be complete without the recitals which, for seventeen years past, Mr Charles Hallé has given week by week in St James's Hall during the months of May and June. Originally pianoforte recitals only, they have developed into concerts as like as possible those given during the winter by Mr S. Arthur Chappell. Indeed, they are a continuation of the "Populairs," under another name, and on another day of the week, but animated by the same spirit, conducted with the same taste, and employing not a little of the same talent. The fact proves their right to the success they have so long enjoyed, and augurs that success may be reckoned upon now and in time to come. On Saturday afternoon last the first concert of the season took place, with the "assistance" of a large gathering of amateurs, by whom Mr Hallé was received in a manner befitting the important services he has rendered to art during a lengthened career amongst us. Against the programme not the shadow of an objection could be raised, save, perhaps, that, with Schumann supplying one quartet, an older master than he, and not M. Saint-Saëns, might have been advantageously called upon for the other. All the same, however, the French musician's work has points of interest, and offers much to admire along with a good deal the value of which is not at first sight obvious. Schumann's quartet gave, it is scarcely necessary to say, very great pleasure to the master's admirers. Its right to be taken as a representative composition need not again be demonstrated, and anything characteristic in a special sense of a man like Schumann must always command attention even from those who do not extend to him their fullest confidence. Both quartets were admirably played by Mdme Norman-Néruda, Herr Straus, Herr Franz Néruda, and Mr Charles Hallé. The pianoforte solo was Schubert's delightful Fantasie-Sonata (so-called), and in it Mr Hallé's ability found ample means of expression. Nothing could be neater or more refined and scholarly than the manner of its rendering. In addition, Mr Hallé played, with Mdme Néruda, the first book of Kiel's *Deutsche Reigen*, dedicated to Herr Joachim. The prettiness and grace of these little pieces were well brought out by the artists, and much appreciated.

Hands.

Insanus omnis fuere credit ceteros.*At the Tub and Spectre.*

DR LEGS.—Your argument has not a leg to stand upon.
DR. BODY.—You haven't a head to understand my argument. Chopin had doubtful fingers.

DR LEGS.—Who told you?

DR. BODY.—Story, the sculptor, has a cast, in plaster, of Chopin's hand, the saddest I ever saw, and a Russian princess, one of his pupils, gave him a soiled hand, with nails. This cast I studied, and told Liszt the result.

DR LEGS.—*Philadelphia Bulletin!* Thanks for nothing. And Liszt?

DR. BODY.—Liszt said gaily—“What make you of *my* hand?” holding out his square, large one, the knotty fingers of which tell of the command of learned music.

DR LEGS.—So he had “a square large hand”? I suppose also a round small one? “Command of learned music”—good! What's “learned music”? *Bulletin* of Philadelphia again. I know Liszt. His fingers are remarkable.

DR. BODY.—The Jupiter and Saturn fingers are square.

DR LEGS.—The ring, or Apollo, and little, or Mercury, fingers are *spatula*—flat and broad.

DR. BODY.—Now you are quoting *Bulletin*. I may add, on the same authority, that the second phalange of the Jupiter finger is longer than the first, which denotes ambition, and that the Saturn finger is full of knots.

DR LEGS.—True; and there is a wart on the Apollo finger of the right hand.

DR. BODY.—The force of the little finger on both hands is tremendous, and I have remarked that the knuckle seems made of iron.

DR LEGS.—You have remarked! You mean the *Philadelphia Bulletin*—

DR. BODY (interrupting him).—Also that the knuckle of the Apollo finger is strangely developed.

DR LEGS (impatiently).—“Strangely”—good! The knuckle of the Saturn finger is like a hinge. A line starts from the root of the Apollo finger and traverses all joints; it is strongly marked.

DR. BODY.—This means great renown. Healy has Liszt's two hands in bronze—posed as if on the piano.

DR LEGS.—Healy of the Westminster Aquarium?

DR BODY.—No—Healy, the American portrait painter, who lives in Paris. Ten years ago—

DR LEGS (interrupting him)—while taking Liszt's portrait seated at the piano in the Vatican dressed as an Abbé, Healy made casts simultaneously of Liszt's “large square” (hand not piano), and Pio Nono's toe—the Pope's toe, which he, being limnerian, had not privilege to kiss.

DR BODY (interrupting him).—Was it Liszt or Liszt's portrait, or Healy not of the Aquarium, at the piano, costumed Abbé-wise?

DR LEGS.—Inquire of *Philadelphia Bulletin*; the sprightly Yankee girl, its correspondent, will inform you “right away”—as the incomparable Adelina puts it.

DR. BODY.—It was taken off under favourable circumstances.

DR LEGS (sharply).—At the piano?

DR. BODY.—Healy had a “grand” in his studio, and took off the Abbé, while in the Eternal City, under favourable circumstances. Longfellow, Buchanan Read, and a host at that juncture in Rome, with some intimate friends, observed the wart on the right hand Apollo finger—

DR LEGS.—Under favourable circumstances. There was, identified, moreover, and cast, a smaller wart, on the Venus' little finger of the left hand—

DR. BODY.—The Tickler?

DR LEGS.—In Rome at the Vatican. They dined at Santo Angelo—

DR. BODY.—On fish?

DR LEGS.—“Most of them intimate friends.”

DR. BODY.—I also have a wart on my Jupiter. Oh, that American darling of a scrivener? Shouldn't I like to meet her!

DR LEGS.—By Abbs! under what circumstances?

DR. BODY.—By Adnan!—favourable! [They evaporate.]

MINNIE HAUK'S MARGUERITE.

Having already played Violetta in *La Traviata*, and Rosina in *Il Barbiere*, Mdlle Hauk appeared, on Tuesday last, as the Marguerite of *Faust*, a character as different from its forerunners as they, in turn, are different from each other. It is again our duty to record a success, earned by legitimate means. Mdlle Hauk was as much at home with the music of Gounod as she had previously shown herself with that of Verdi and Rossini, if, indeed, we ought not to go further, and say that the tender and expressive passages abounding in the French opera brought out more fully than ever her highest vocal qualities. The young lady is gifted with a fine voice, which it is a pleasure to hear, but she has not been tempted to rely unduly upon its attraction. There is not the smallest doubt that she brings all her powers to whatever she undertakes, and this is why we discern in her singing the evidence of much careful preparation and originality of thought. It is true that, sometimes, as on Tuesday evening, Mdlle Hauk draws to the fullest extent upon the vocalist's right of free interpretation, and occasionally embarrasses her conductor and the orchestra. But this never strikes us as the result of caprice, though whether the end in every case justifies the means may lie open to dispute. Mdlle Hauk's impersonation of the much-represented heroine resembled her Violetta and Rosina in having very strongly-marked features. She did not give us a cold and undemonstrative Marguerite, but one of quick feeling and almost passionate expression, such a one as might in ruin and despair satiate even the Tempter's lust of suffering. Abandoned to love in the earlier scenes, the new Marguerite became equally the “possessed” by the spirit of repentance and, at last, of hopelessness, each in turn absorbing her whole nature. Yet nothing was overstrained, or spasmodic. As the character appeared in its first revelation, so it remained throughout, changing circumstances merely evolving different phases of a harmonious whole. From time to time, moreover, Mdlle Hauk asserted her independence of tradition, with as much effect as boldness. She is fond of introducing new “business,” and there were occasions on Tuesday evening, especially in the scene of Valentine's death, and in that of the prison, when she contrived by doing so to augment the interest materially. But not to dwell longer upon this matter, her Marguerite must be accounted a noteworthy performance, distinguished by vocal and dramatic talent in a rare degree.

VIENNA.—Pauline Lucca has appeared with the Italian company at the Imperial Operahouse, and made a great hit as *Donna Anna* in *Don Juan*. At M. Faure's benefit she is to play *Cherubino* in one act of the *Nozze*.—Mdme D'Angeri, or Daugri—in sober reality, Angermayer—native of this capital, and formerly pupil of the Conservatory, has been here for some time, and is expected to sing at the Imperial Operahouse.

NEW PHILHARMONIC CONCERTS.

(From the "Daily Telegraph.")

These concerts were founded long enough ago and have been carried on since with spirit sufficient to establish them beyond chance of failure or need of change. Nevertheless their plan has undergone various modifications, and now the season comprises five morning concerts to be given in St James's Hall on Saturday afternoons, at intervals of a fortnight. We hope, and appearances would seem to justify our believing, that the institution will take permanent shape in this form. Saturday is now almost a day prescribed for classical music, and afternoon performances offer a host of advantages to a host of people as compared with those given at a later hour. Moreover, the joint conductors of the New Philharmonic Concerts—Dr Wynde and Mr Ganz—neglect nothing adapted to augment the value of their scheme. They command the services of an orchestra made up of the best available materials, with Mr Pollitzer as *chef d'attaque*; they engage excellent soloists, and their programmes show an appreciation of novelty combined with reverence for familiar excellence. This is a state of things that ought to secure a good return. We cannot afford to lose any of our orchestral concerts, and the prosperity of the New Philharmonic is a matter concerning a far wider circle than the one immediately around them. The scheme of the season just begun promises much of interest. It comprises, of course, a liberal allowance of accepted classical music, and, in addition, a more than common proportion of works less known. Among these we find the Prelude to Max Bruch's *Lorelei*, Benoit's overture, *Charlotte Corday*, the overture and Sarabande in Gounod's *Cing-Mars*, three compositions by Raff, and four selections or arrangements from Wagner's *Der Ring des Nibelungen*. It is also stated that, "owing to its great success, Rubinstein's 'Ocean' Symphony will be repeated"—an announcement most gratifying to those who admire the work, and welcome to all who, though not yet approving it, desire in fairness to know it better before venturing on positive condemnation. With so much of fresh and varied interest as this, the New Philharmonic season may anticipate a continuance of the public favour which, on Saturday afternoon, took the agreeable shape of a crowded house.

The concert began well with the overture to *Oberon*, inasmuch as Weber's picturesque work enabled the orchestra to show its quality, and to make, at the outset, a favourable impression. Then came Mendelssohn's Violin Concerto, with Señor Sarasate as the chief executant. We are glad of an opportunity to hear the Spanish artist in a work everywhere recognized as a test of merit. Previously he had confined himself, for the most part, to music not thus looked upon, nor able to invite comparison with the well-remembered achievements of other great masters of the instrument. It is pleasant to add that he made a brilliant success, the memory of which those who were fortunate enough to be present will not easily lose. Señor Sarasate has his own way of dealing with the music he takes in hand. In other words he fulfills the highest functions of an artist by giving a distinctive colour to whatever he interprets. Hence some portions of the Concerto were rendered in a style and fashion unfamiliar. But the Spanish violinist distorted nothing. He used, without abusing, that singular privilege of a musical artist, which consists in faithfully reproducing the ideas of another man while giving to them the stamp of his own individuality. As regards the execution of the Concerto we cannot employ words of praise too strong for justice. No tone more even and beautiful, no manipulation more unerring, no style more full of grace, ever roused an audience to enthusiasm; and we will venture to say that wherever in London Señor Sarasate next plays Mendelssohn's glorious work, there will the bulk of the New Philharmonic audience be found. How he was applauded and re-called to be applauded again! it boots not to tell. Following the Concerto came Schubert's grand Symphony in C major (No. 9)—"like one of Jean Paul's romances in four thick volumes, never able to come to an end for the very best reasons—in order to leave the reader able to go on romancing for himself." We have heard better performances of this noble work, thanks to more complete refinement and stricter regard for *nuance*, but the Symphony can take care of itself under almost any conditions. It is ever able to delight and impress—to charm those who hear with their ears only; to move those whose ears are avenues to the heart, and to profoundly influence the few whose whole nature responds to the call of music. Yet we are sometimes told by people who go about among works of art with a foot-rule and a plumb-line that the "C major" does not accord with what they are pleased to call "form." They say that it needs curtailing here, readjustment there, and so on and so on, according to the theory of which the foot-rule and plumb-line are symbols. As long as they leave the Symphony untouched, these folk may demonstrate its faults to their hearts' content; but the danger is that some

wiseacre will re-mould the work, and learnedly prove that its new form would have been the original but for the fact that Schubert was not as wise as himself. *Absit omen*, and at present we have the Symphony as Schubert left it, and as, if "editors" will only keep their hands off, it will be cherished to the end of time. The performance on Saturday was conducted by Dr Wynde, and seemed to give very general satisfaction. In the balance of the programme were a violin solo—*Rondo Capriccioso*, by Saint-Saëns, and the overture to *Ruy Blas*, which ended the concert. The vocalist, Mdlle Redeker, sang several songs, and made her mark in Raff's picturesque *Traumkönig und sein Lieb*. We should add that the conductor's duties were shared by Dr Wynde and Mr Ganz; the last-named gentleman having charge of Mendelssohn's Concerto.

—o—

A NEW CHURCH.

On Tuesday, the 6th inst., at Upper Norwood, the foundation stone of a new church, dedicated to St John the Evangelist, was laid by Rowena Mildred Bateman. There was a numerous attendance of both clergy and laity. After the ceremony a procession was formed into the temporary church, where evensong was held. The prayers were intoned by the Rev. F. Bateman (Vicar), and the sermon preached by the Rev. G. H. Wilkinson (Vicar of St Peter's, Eaton Square). The service was musical throughout, the choir being strengthened by Messrs T. Large, Beckett, and Arthur Wilkinson, who sang in the anthem, "I have surely built Thee an house," by Dr Boyce. Mr Westropp Wilkinson, the organist, presided in a most efficient manner, and the whole of the music was conducted by Mr Ralph Wilkinson, Gentleman of Her Majesty's Chapels Royal.

DAY AND NIGHT.*

IMPROVISED.

Bring flowers, the rarest, the fairest that are,
The myrtle's pure blossom, the jessamine's star,
And weave them as garland for brows that are white
As o'er were uplifted to welcome the light;
Forget-me-nots pull, tho' they'll pale near the eyes,
Intense in their blue as the glow of the skies,
When summer's warm breath sweeps the heaven-plain o'er,
Empurpling the ether but azure before.
She, the queen of the pageant, stands deck'd as a bride;
Her heart's lord bends smiling his darling beside,
While the sunbeam caresses the gold of his hair,
As he twines the white pearls round a neck yet more fair.
Ring loudly, ye joy-bells! the life-morn is bright,
And the path of the loving is floating in light.
Oh, hush! and let noiseless be movement and tread,
For the red sun is flushing the brows of the dead,
While upward to God thro' the clear summer air
Is rising the wail of a life-long despair!
We've all dreamt a dream once as radiant as his,
When Hope, bending low, press'd our lips with her kiss;
And most of us, waking, like him, have found Night
Had folded her shroud o'er our day's golden light.
So gather the flowers to garland her tomb;
Their fragrance and lustre will lessen its gloom.
Let the organ with low, tender melody swell,
And place in his hand one pure, white immortelle.

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A SOLDIER'S DAUGHTER.

DEUTSCHE REIGEN.

(To the Editor of the "Musical World.")

SIR,—What's your 'pinion 'f Kiel's *Deutsche Reigen*? Oblige me.
T. DUFF SHORT.
[Kiel's *Deutsche Reigen* are Kiel's *Deutsche Reigen*—all told.—
D. P.]

MILAN.—The third performance of Beethoven's *Choral Symphony* at the Teatro Carcano was, if possible, more successful than the first and second. Bravissimo, Lombardia!

MANNHEIM.—Verdi's *Requiem* was given here by the Musical Union on Good Friday.

[May 11, 1878.]

ROME.

(Correspondence.)

Lohengrin has achieved a "succès d'estime" at the Teatro Apollo. On the first night it went well during the first and earlier part of the second act, after which the public became indifferent, and in some instances even hostile. The artists generally were good, though Herr Nachbaur did not realize expectation. The second night was still less happy, disapproval being expressed of nearly everything except the duet for Ortrud and Telramund, which was encored. The blame is, of course, thrown by Wagner's admirers on the faulty execution. [And doubtless with good reason.—D. P.]

—o—

WAIFS.

Signor Castelmary, the bass, leaves Italy for Buenos-Ayres. Franz Liszt is once more at Weimar—his home of predilection. Herr Behrens has abandoned his tour in Norway and Sweden. Nine new theatres were built in the United States during 1877. Signor Seuleri has composed a semi-serious opera, *Il Magnetismo*. Mdme Von Edelsberg (formerly at our Royal Italian Opera) was recently in Milan.

Señor Diaz Albertini, a Cuban violinist, has been playing with success at Madrid.

The late Hermann Götz's *Zähmung der Widerspänstigen* is to be produced at Königsberg.

Herr Edmund Kretschmer's new opera, *Heinrich der Löwe*, has been produced at Cologne.

A new opera, *Egmont*, by Signor Dell'Orefice, will shortly be produced at the San Carlo, Naples.

The autumn and carnival seasons at the Teatro Comunale, Trieste, resulted in a loss of 45,000 francs.

Signor R. Stefani, violinist, has been elected honorary member of the Academia Filarmonica, Bologna.

The Kennedy Family ("Songs of Scotland") will begin a short season at Steinway Hall on June 3.

A genuine Stradivarius, signed "Antonius Stradivarius, Cremona, 1700," was lately sold at the Hôtel Drouot for 5,000 francs.

Aennchen von Tharau, an opera by Herr H. Hofmann, has been accepted at the Theatre Royal, Dresden, and the Stadttheater, Hamburg.

Herr J. André has published at Offenbach a Catalogue containing an account of all Wagner's compositions, and of everything connected with them.

A new opera, *Roderico di Spagna*, first dramatic work of a young composer, Signor Manlio Bavagnoli, has been produced at the Teatro Regio, Parma.

Herr Goltermann celebrated, on the 1st inst., his twenty-fifth anniversary as conductor at the Stadttheater, Frankfort-on-the-Maine (where the Brothers Drexel hove).

At the last Philharmonic Concert, the feature of interest was the performance, by the famous French pianist, M. Francis Planté, of Mendelssohn's Second Concerto (in D minor) and other pieces, about which we shall speak in our next.

Miss Maria X. Hayes has written words for a cantata composed for female voices by the late M. W. Balf. The cantata is still in manuscript, but there is little doubt of its soon finding a publisher. Those who have heard the work think highly both of words and music.

Owing to the indisposition of Signor Bolis, *Guillaume Tell* was postponed on Monday night, and *Fra Diavolo* substituted. There is nothing to add beyond the fact that, to the general satisfaction of the house, Mdlle Zaré Thalberg resumed her old part of Zerlina, and played it as charmingly as ever.

Three years ago, the *Liverpool Albion* says, Mr George Honey lost a box while on his way from Liverpool to Boston. This fact is not at first sight interesting, but it must be borne in mind that that box had contents. There were in it MSS. of plays, &c. Among the plays were a comedy of Mr W. G. Wills's and one by Watson (presumably Mr A. E. T. Watson), and among the eteeteras were some press criticisms. The Wills comedy was valued at £200, and the Watson one at £150, while the press notices were valued, or we should rather say depreciated, at only £20!—this price also including the estimated worth of some play-bills.—*The Theatre*.

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